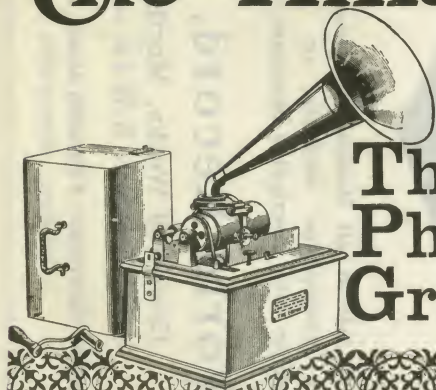


The Hillandale News



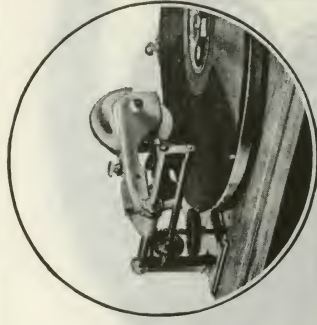
The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 54.

APRIL 1970



Let your Gramophone play
continuously without attention



THE WORLD RECORD CONTROLLER

can be fixed to any make of machine. It controls the speed of the record, enabling it to run from three to five times as long as an ordinary one with one winding, keeping the needle speed constant.

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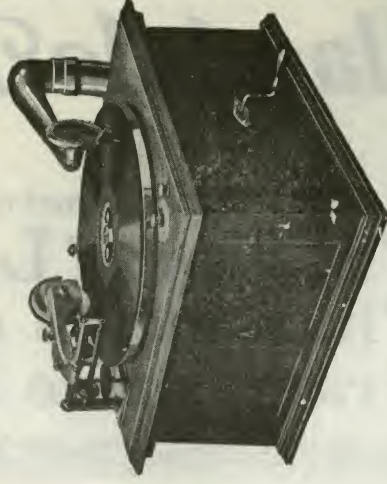
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The official journal of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE
SOCIETY (inaugurated 1919)

No. 54

April 1970

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Some Notes on THE WORLD RECORD, and its inventor
NOTE PEMBERTON BILLING.

by GEORGE FROW

The World Record appeared in October 1922, the result of experiments by Noel Pemberton Billing. Billing reasoned that on a 12 inch disc, rotating at 80 r.p.m., with the outer groove speed at 50 inches per second and inmost groove speed of about 14 i.p.s., the former too fast and the latter too slow for good reproduction, greater playing time could be achieved by reducing the rate of rotation at the outside, and increasing it as the needle traversed the record face. The World Record contained the same amount of sound per foot run of the groove, in other words it had a constant-speed groove with a duration of 3-5 times greater than any contemporary 12" record. The World Record Controller was sold for fixing to the average spring-driven gramophone. It held the speed in check in the earlier part of the record, raising it constantly as controller and needle moved across the record.

In 1924 it was forecast that a new speed controller would appear with an electro-motor drive incorporated, and that the new 18" records

would run for $\frac{3}{4}$ hr. a side, but the World Record Company, with its works at Mortlake, London, and showrooms in Piccadilly was already running into trouble, and went out of business soon afterwards.

The special TRINITY Gramophone - 3 in one - was produced by the World Record Company. It could appear as a well-polished concert grand with sound doors; after some manipulation of the winding-handle and tone-arm, a full-bodied table grand was withdrawn and could be carried about. A third and last transformation took place by taking a useful drawer away from the original concert grand and fitting it to the top of the table grand by means of clips. It now became the Picnic Portable, with leather carrying-handle. The whole TRINITY was considered cheap at 19 guineas.

A World Record label, and the controller in action are depicted on the front cover pages.

The inventor of this system, Pemberton Billing, was a remarkable man who made his mark in many fields of activity, and some notes on his life may be of interest.

He was born in Hampstead, London, in 1880, served in the South African War 1899-1901 and in the Royal Naval Air Service 1914-1916, retiring as squadron-commander. He was well-known in pre-1914 days as a flying enthusiast and seaplane designer, and in Nov. 1914 sailed to France in charge of four new Avro 504 aeroplanes, with pilots, to bomb Zeppelin sheds at Friedrichshaven from a base at Belfort, not far from the German border. The planes were only small, with an 80 h.p. engine, and the bomb-racks were made for the occasion, as at that time no standard bomb-racks existed. Only three planes managed to leave the ground, and dropped their loads around the Zeppelin area, destroying one airship and damaging the factory. Two planes returned, the pilot of the third being captured.

Billing later formed the Pemberton Billing Aircraft Company, which built a few fighter planes, some of novel design, and was absorbed by Supermarine. In 1916 Billing stood for Parliament at Mile End in support of a strong air-power policy, failed, but became Independent Member of Parliament for East Hertfordshire 1916-1921. He also contributed to a number of reviews on industrial and social problems and an article in 1918 in his journal "The Vigilante", commenting on a forthcoming performance by Maud Allen in Wilde's "Salome" led to a prosecution for criminal libel, and unprecedented scenes as Billing

conducted his own defence. His play "High Treason" was produced in 1928, and he died on Nov. 11th, 1948. 71

The author has attempted to give as many details as he can find about the World Record, and some background information of its many-sided inventor. It is to be hoped that other members with further information or experience of World Records will add some details to this story, which we shall be pleased to publish.

An incomplete controller in the writer's possession has a governor setting lever marked A-B-C-D, but all 10" or 12" records seen have been marked D, and start at an approximate speed of 33 r.p.m., rising to 45 plus at the end of the groove, but without the controller, of course, the constant speed groove has a falling pitch, which is hard on the most unmusical ear. The records of course are acoustically recorded.

The only record catalogue seen lists 10" records at 3s.6d., 4s., and 5s., and 12" at 5s., 7s.6d., and 10s., but these prices seem inconsistent and a price pattern is not evident.

STARTING A COLLECTION No. 3

by GEORGE LEE

In previous articles in the last two issues, Sydney Carter and Dave Williams have told us how they first got interested in the phonograph - one over 50 years ago, the other in the last year or so. It is thought that Members of all ages might like to contribute to this section in their own words how they first came into their collections.

George Lee writes -

When I was a youngster, I lived in a small village in the county of Durham. We had at that time a horn gramophone, and I remember my father bringing it into the back room. After he had wound the spring up, he had to slip the handle into a piece of wire to stop it flying back. At that time I took it all for granted.

At the local club the members used to take the odd record to see who had the best song, and the winner got a prize, but I can't remember if my father ever won anything. I do remember the records had brown stains, and I suppose the beer-mugs must have been stood on them.

When I was 15, we left the village and moved to Wakefield in

72
Yorkshire and my married sister who lived nearby, had the gramophone and records. Well, that was the last of the gramophone and records, as I thought but that was not to be. About six years ago I saw a gramophone in Wakefield Market going very cheaply, and I bought it and started collecting 78s. I then started collecting for the labels and got very keen; my collection grew larger, 1000, then 2000, then 3000. Room was getting scarce so I decided to collect only certain labels. I advertised for these such as Guardsman, Phoenix and Cinch of about 1908.

Well, one Friday tea-time the postman called with a parcel, which, when I opened it contained several Albion records; on one of the labels was GEORGE in bold writing. I didn't give it a thought till a few weeks later when I remembered writing my name on that particular label when I was about ten years old. Well, the records and titles, we had the lot in the old days, so they must have been ours, and they were very well-worn. I wonder how far they had travelled, and how many people had owned them, and if they got the pleasure from them that we did.

A relative of mine had a STANDARD phonograph, which was used as a door-stop. I got it from him and started with phonographs. Since then my collection has grown, STANDARDS, HOMES and GEMS, but I like my OPERA best for Blue Amberols. Later I acquired a LIORRET with several celluloid cylinders, with not too bad results; the only thing is that I am short of blanks, and have no worn cylinders to shave. Some will turn up eventually.

EDISON'S FAMILY LIFE

by Mrs. MADELEINE EDISON SLOANE

One of the Inventor's Daughters talks to HELEN HENRY.

Photographs by ELLIS MALASHUK

"No biographer has really done Father as a human being, as a man with a personal life at home, as well as in the laboratory. Do you think?"

Madeleine Edison Sloane, daughter of one of the great inventors, looked across an antiqued pale golden coffee table at her husband for acquiescence. The Indian summer afternoon lent an aura to her retrospective mood as its filtered light touched her white hair with lustre to match her pearls and mellowed the living-room of their waterfront house in St. Michaels. Here in their second home away from Llewellyn Park in West Orange, N.J., they've been part-time Marylanders for about 20 years.

Mrs Sloane's memories of Thomas Alva Edison are centred in W. 73 Orange, in the Victorian mansion, Glenmont, where his six children grew up. Now it is a museum. After her father's death at 84 in 1911, the big family home was named a National Historic Site. His chemistry laboratory, library and factory buildings half a mile from it are administered as a national monument.

"I hate going through Glenmont now," Mrs. Sloan admits. "It used to be such a gay house when we all lived there. Who cares now about the Royal Doulton and the silver? It no longer feels like home. Even my granddaughter who sometimes guides tourists at the site says she prefers to show them the laboratory; the house doesn't interest her at all. But of course she never lived there, or knew it as it once was."

A spirited Edison household came to life as she summoned up those days, in vignettes of life-with-father that evoked a rare portrait of the man whose genius and enormous contributions to civilization have inspired 26 biographies and innumerable magazine and newspaper stories.

Everything written about Thomas Edison dramatizes the endless capacity for work, the incredible perseverance in experimenting after repeated failures, the visionary mind that created the electric light bulb, the phonograph, motion-picture camera, even waxed paper, among a thousand plus inventions.

Yet, with seemingly total preoccupation in his discoveries, Mr. Edison, his daughter insists, was very much indeed a presence, often a demanding one, at Glenmont.

"Father was the whole thing in our family. Everybody sat up when he spoke, danced to his tune. He was master of the house, all right; everything was done as he wanted it.

"He was a loving father, but a big tease. I remember when I was a very small girl at the table how he would dip his spoon into his hot coffee, then touch it to my hand. I didn't approve of that, but my brother Charles didn't mind it at all, he would just smile at father."

Charles Edison, who died this summer, became Secretary of the Navy in the Roosevelt administration; later, governor of New Jersey. Madeleine and Theodore are the two surviving Edison children; they and Charles were born of the second marriage to Mina Miller of Akron, Ohio,

whose father Lewis Miller, an inventor and manufacturer, was founder of Chautauqua. Their half-sister and half-brothers, Marion, Thomas Alva and William, were born to Mary Stilwell of Newark, N.J.

Madeleine Edison as a small girl had a tip-tilted nose "and father would tease me about that. My French nurse would comfort me - 'C'est mieux d'avoir un nez qui regarde la lune' she would say, 'qu'un qui vous tombe dans la bouche' (it's better to have a nose that is looking at the moon than one that is falling in the mouth)".

The genius all his life was heedless of what he wore so long as his clothes were loose and baggy for comfortable working (his Fifth Avenue tailor cut his suits to the same pattern for 25 years without ever seeing him for a fitting). Yet Edison was critical of the clothes worn by his wife and children.

"Father had phobias about the way we dressed", says Mrs. Sloane. "If mother or I appeared with a string of beads AND a pin, if we wore more than two pieces of jewelry, he would object. He didn't approve of bracelets at all, and that's why I wear one now". She looked, with a defiant little grin, at the slender gold circlet caught with two large diamonds on her left arm.

"Father didn't approve of my riding side-saddle. He said it caused women too many accidents falling off the horse. But I fooled him: I got a divided skirt and rode astride.

"Nor did he ever want me to wear a red dress, which I longed for. Red, he told me, was suitable only for blondes. Nevertheless, my mother eventually got me a red dress. Mother was very beautiful and she could get away with anything. I remember a sort of basket-shaped hat she used to wear which I thought ridiculous. 'Why do you wear that thing?' I said, 'it makes you look like old home week!' 'Oh, well,' she replied, 'father likes it.'

"But he made my mother cry one day when he took my curly-headed brother for a walk and had a barber cut off his curls. But mother prevailed when father arrived once at our winter place in Fort Myers, Fla., wearing a mustache. She couldn't stand it and made him take it off.

"But we all wanted to please father. The boys studied engineering, and I," she adds with a rueful grin, "even took a course in physics when I attended Bryn Mawr College because I thought he would like it. It was a disaster, I couldn't understand a thing, and never took the examination. Father, of course, was primarily interested in chemistry."

75

Mrs. Sloane suddenly smiled, recalling a decision of her own to which Mr. Edison was opposed. "When it came to naming our youngest son Michael, father didn't approve of the name, he said it would develop into a 'Pat-and-Mike' situation and he didn't like nicknames. While I was in the hospital he sent me a long list of names which he had combed from the newspapers, saying I could choose any of them... there were more than 90 names (I've got the list somewhere in a pile of papers), including the name Percy!

"We named our boy Michael.

"Father read about five newspapers every Sunday; the house was littered with them. He went through them rapidly but remembered everything he read.

"The family always went motoring on Sunday. Often he would go with mother in her electric runabout. Father never drove, but once when mother got something in her eye he took the wheel for a moment and promptly drove into a tree, an amazing thing in view of the fact that he was used to the most delicate tools in his hands.

Although he didn't drive, he knew precisely where to direct the chauffeur. Once he owned a mine in North Jersey (a mine later adapted to cement-making), and when he visited the place after 25 years, he remembered every cow-path.

"Sunday suppers were the great time in our house. Father loved young people around him, and we children always had our friends at home. The big thing was to get father started, otherwise he would be silent, wrapped in his thoughts. He would delight us with stories of his early days as a wandering telegraph operator and with many of the experiences that have been written about in the books on his life.

"He didn't approve of games, said they were a waste of time, except Parcheesi. And when he played with me it was the most boring thing in my life. He always won, but we played by his rules.

"Then there was a season of going to vaudeville, sometimes twice a week, in Newark. That was great fun. He had streaks of doing such things; I remember we passed the Methodist Church on our way to the theater, and mother would avert her eyes because she thought we should be at prayer-meeting.

"We never knew if he was coming home for dinner. Mother regularly would get little notes sent from the laboratory: 'Working late, please

send down supper for seven! Usually mother and the watchman or the coachman had to prepare it for him and his assistants. Often he worked through the night. The cot on which he took 20-minute catnaps is still at the laboratory, in an alcove of the library.

"Father was always experimenting with diets. I think his stomach trouble stemmed from his early days as a telegrapher when he practically lived on apple pie and milk. He preferred to make up his own diet, rather than following what the doctor prescribed. I remember one list he stuck to for a time, just smoked herring and tea, nothing else. for lunch or dinner day after day. And for a while he was on a milk diet, and someone was always running after him with a glass of milk.

"I grew up in the era when father was involved with the motion-picture camera, and the phonograph, which he had invented some years before he became actively interested in the problem of electric lighting. He had put it aside while experimenting with the incandescent electric bulb. (October 1969 marked the 90th anniversary since Mr. Edison perfected that light, regarded as his greatest gift to mankind).

"The electric light was the one he worked hardest on," Mrs. Sloane continues, "but I think the phonograph was father's favorite invention." (Mr. Edison had taken out over 80 patents on improvements on the cylinder phonograph, and established an extensive business in the manufacture and sale of phonographs and records, including dictating machines.)

"I was about six months old when they were manufacturing the phonograph in the big West Orange factory. Father got me down to the lab. one day; he wanted to reproduce my baby voice, but I simply wouldn't co-operate until the doctor pinched me. And a crying baby is what is recorded" - a tender companion-piece to Thomas Edison's own historic recording of his recitation of "Mary had a little lamb," the first reproduction of the human voice.

There was one simply horrible winter when father wanted to select the music for recordings himself. The records had progressed from the wax cylinder to discs. He engaged a woman pianist who came to our house every night, just to play waltzes. Night after Night she pounded out 600 waltzes. We nearly left home!

"Father's idea in inventing the phonograph was for educational, cultural and business purposes (the dictaphone). Of course it turned out, like so many others, to be entertainment. But his original idea now prevails: everything he did was to make people happier and life

easier. And his idea for motion-pictures was to give people pleasure⁷⁷ cheaply, people who couldn't get it otherwise. But if he could see the things that go on in the movies and T.V. now I think he'd jump through the roof!

"It's amazing", says Mrs. Sloane, "how many untrue stories have sprung up about father. Someone always is sending absurd, utterly fantastic tales, a story for instance, that he was so pre-occupied with his inventions that he left mother behind when they started on their honeymoon. Mother wouldn't have stood for that!

"And once a reporter wrote that father liked strawberries. It was just after he'd had an illness, and mother kept getting letters begging her to stop feeding him strawberries, they weren't good for him."

Mrs. Sloane's absorbing interest today is the Edison Birthplace Museum in Milan, Ohio. Originally a private project of her mother's, it has been named a National Historic Landmark as a memorial to Thomas Alva Edison. "Since its opening in 1947, on the 100th anniversary of my father's birth, about 300,000 visitors have come there" says his daughter.

The neat, red-brick house with white blinds was restored as nearly as possible to its appearance when it was built by her grandparents, Samuel and Nancy Elliot Edison. "Grandfather had to flee across the border to escape punishment by the British after he had gotten involved in a Canadian political situation (the Papineau-MacKenzie Rebellion, an unsuccessful counterpart of the American Revolution). He never took out naturalization papers and it has been a sort of family joke to wonder whether any of us are United States citizens.

"The house had been out of the family 41 years; it had 11 tenants after my grandparents left it and was in rather poor condition when father's sister Marion Edison Page bought it. She was 20 years older than he. Then father bought it from his sister: he was of course very fond of the house.

To insure its preservation, the Edison Birthplace Association was formed with a board of trustees and provision for contributing and sustaining memberships. The Association now owns and maintains the museum. Mrs. Sloane is its president and director. "A number of Marylanders are members," she says, "and Mrs. V. Alton Jones of Easton is a trustee".

78 "The rooms have furnishings of the period, including family pieces; and the early Ohio atmosphere is so homelike that many people say, 'When can we move in?' And of course there is a collection of Edison memorabilia, letters, photographs, some of the things he wore, together with models of his most important inventions. I visit there about twice a year; the birthplace is my remaining hobby."

Turning the pages of a scrapbook of miscellaneous family items, she paused over a faded clipping of a newspaper cartoon. The drawing, one of a syndicated series called 'The Neighbors' by George Clark, depicts a small boy refusing his mother's plea to eat his dinner, saying "But I don't wanta grow big and strong. I wanta be a sick comedian and sell ten million records."

Mrs. Sloane said this cartoon largely influenced her to preserve the house in which her father was born: "I thought when I saw it that children should be inspired by nobler things..... And here is one of father's time-clock cards; there's a similar one in the birthplace museum". The card (number one in his own factory), stamped "Thomas A. Edison, week ending Sept. 10th., 1912," shows 111 hours 48 minutes.

He punched the clock every day, along with his employees; many of the hours were long past midnight."

Among the notes and letters written in Edison's beautiful script were some autographs he inscribed as a boy in a cousin's album. One, a quotation from Gray's Elegy, was written in a circular design resembling a flower. Another, the Lord's Prayer, is set three lines of infinitesimal lettering.

Mrs. Sloane's modest disclaim of any inherited creative talent is easily disputed by one of her paintings seen in the St. Michael's house, a lovely watercolor. "But my older brother Thomas," she said, "would have been a very good artist if he had kept at it. And my younger brother Theodore has several major patents; his laboratory is just across from father's in West Orange. Charles was a very good writer, but also a good businessman; then he got into politics and of course that swallowed him."

John Eyre Sloane, now a retired Wall Street investment banker, and Madeleine Edison met when she was a debutante. They have been married for 55 years.

Mr. and Mrs. Sloane discovered the Eastern Shore in 1949 when they came down to see the pony-penning at Chincoteague, an annual event.

"And then we began looking at houses around Oxford," she says, 79
"thinking the children might like to come down," One of the houses
shown them was Bonfield, on a lagoon off the Choptank, which had been
owned by Hervey Allen, author of the historical novel "Anthony Adverse".
But it was much too large, says Mrs. Sloane, "so we explored the
countryside on our own, and then we discovered this house and fell in
love with its waterfront." And sailing was Mr. Sloane's favorite
pastime.

Late summer pink roses were blooming on the trellis above the en-
trance to the white-painted brick house. It is secluded in a grove of
the 25-acre estate they named Ballintory. Its waterfront lawn sweeps
down to the edge of San Domingo creek, one of the Chesapeake's scenic
arms.

Mrs. Sloane calls it a "Maryland-type house" and they have filled
its cozy rooms largely with fine antiques collected on the Eastern
Shore. Among them, the tables flanking the living-room fireplace which
were bought at an auction of the Talbot County Historical Society. They
hold a pair of antique Chinese wedding lamps. An unusual mahogany
campaign chest in the dining room ("probably made in the West Indies")
was bought in Accomac on the Virginia shore. On the wall opposite is a
framed copy of the first map of the Eastern Shoreline, signed by August
Herman.

The graceful Italianate crystal chandelier is not an antique,
"but the man from whom we bought it in Salisbury would not complete
the sale," Mrs. Sloane said, laughing, "until he deemed our house
suitable for it. So he came, and then he said, 'Yes, with the mer-
chandise you've got here, the house is fitting for my chandelier.'"

A painting above the sofa, a New Mexico scene, is by Mr. Sloane's
sister, the late Alice Sloane Anderson, a recognized artist. Another
picture with family association depicts the ruins of a castle in Ros-
common, Ireland, once owned by Mr. Sloane's ancestors.

And a color photograph of the nuclear submarine USS THOMAS A.
EDISON is specially meaningful to his daughter. "When I was young, she
says, "I read a story in St. Nicholas magazine about a little girl who
christened a ship; and I thought then that if something like that ever
happened to me, my life would be complete. And then, in June 1961, I
was invited to christen the submarine named for father." She opened a
mahogany box to show the dented silver casing of the champagne bottle
she smashed against the hull.

Not far from the house is a white low-roofed building made over from a brooder house (there once was a chicken farm on the property), in which Mr. Sloane has his office. Here, atop the bookshelves lining the walls, is his ship-model collection, beautifully crafted, from many countries.

The office opens into a colorful recreation room, with television, comfortable chairs, books and paintings. At the far end of the long room hangs a painting on silk of a mounted samurai. "It was sent to father years ago," says Mrs. Sloane, "by a Japanese engineering society.

"In 1966 my husband and I were invited to attend a meeting and ceremony of Japanese electrical engineers in Kyoto, where a monument was erected to father, celebrating his use of Japanese bamboo in perfecting his electric light filaments. The monument overlooks a bamboo grove; I am the only member of the family that has seen it. There's another monument in Buenos Aires, but I haven't traveled on that side."

.....

The Society expresses its grateful thanks to its President and to Member Milton Stark for drawing attention to Helen Henry's article, and particularly to Mr. W. F. Schmick Jnr., President of the Baltimore "SUN" for unreserved permission to publish it in THE HILLDALE NEWS.

CALIFORNIAN COUNTERPART

Through our Californian member, Dick Layman, we hear news of The Society of Early Recorded Music of Los Angeles, of which he is Secretary. In a light-hearted news-letter, together with personal comments, Dick Layman tells us that the Society meets monthly at Westdale Savings & Loan, 2920 S. Sepulveda - Rear Lot, West Los Angeles. There is plenty of room for cars, and trading and selling of equipment from the cars takes place prior to the Meeting. (Our own tends to drift into the Meeting, Dick, in spite of frequent protestations from the Chair).

The Society is in its 18th year, about four of the thirty-six original members still attend, but there are many young enthusiasts. The Society has a mailing-list of 132; it has moved away from the original concept of Edison cylinders, musical boxes and morning-glory horns quite a bit, and Dick admits that jazz and swing are sometimes heard. The Society's prize possessions are displayed at Hobby Shows.

DAVE COTTERB. L. COLEMAN

We should like to acknowledge the invaluable assistance rendered in the adjustments of our Discography of the Victor Purple Series by Mr. Paul Charosh of Brooklyn, New York, United States, and Mr Brian Rust of Pinner, Middlesex, England.

The following corrections are offered to set right any typegraphical errors, omissions, or new information uncovered since the printing of the three parts. We welcome any solid additions or corrections.

HILLANDALE NEWS No. 51. October 1969

60007	Unissued
60022	Should read.... SADIE BRADY
60027	Should read.... ANDALOUSE
60035	Delete the word.... VILLAGE
60039	Add.... TOREADOR ET ANDALOUSE,..RUSSIAN IMPERIAL COURT
60042	Should read.... PROPOSITION BALALAIKA ORCH.
60047	Add... PAS DES AMPHORES, ...VICTOR HERBERT'S ORCHESTRA

TALKING MACHINE REVIEW No. 1., December 1969

60071	Unissued
60084	Unissued
60085	Add..... FIRST ARABESQUE ADA SASOLI (HARP)
60095	Unissued
60117	Unissued
60131	Unissued
60140	Unissued
60144	Should read.... SHOLOM

HILLANDALE NEWS No. 53, February 197070000 Series

70002	Should read SCOTCH
70022	Add... LOVE WATCHES OVER ALL, CORINNE RIDER-KELSEY
70026	Should read.... AMONGST
70044	Should read.... SCOTCH
70078/70079	Should read.... WHITCOMB
70085	Should readACT III

A letter printed in the December 1969 issue of the TALKING MACHINE REVIEW from a gentleman in Scotland, took issue with our view that Victor

32 acknowledged Sir Harry Lauder good enough to be presented on their Red Seal label in 1927, and spoke of Sir Harry being a first-rate artist long before this date. We never intended to convey any idea that his talent was any less BEFORE 1927, only that which is the plain fact. Victor made the decision that he was good enough to join that select circle of astral personages, not us. There is no doubt that this fine artist deserved such important recognition, and it's to Victor's discredit that they waited so many years to bestow their honours upon this gentleman; such was the case however, and we still defend our point-of-view in this matter.

.....

A special vote of thanks to Mr Dave Cotter of Campbell, California, who devoted so much time to polishing a rough idea into a finished article.... and to Ernie Bayly who printed the first part, and Len Watts who was kind enough to finish it.

B. L. COLEMAN.

.....

Editorial comment With regards to the above listing of these records, British and American usage of words and spelling can confuse. North of the Border here, it is recognised that SCOTCH only comes out of a bottle, and the usual adjective is "Scots" or "Scottish". Without wishing to become involved in a transatlantic controversy or a Gathering of the Clans this observation is contributed by your Editorial Staff, who are disinterested Sassenachs.

THE GERMAN EMPEROR AND THE GRAMOPHONE

by W. KENNEDY

Algceiras is not only known by the fact that in 711 the Arabs landed in Spain, or that in 1801 British-French-Spanish naval actions took place there.

In 1906 (from January 16th to April 17th), meetings between ambassadors were held there to solve a French-German controversy over Morocco. That country had already been a disputable territory for many years; this time France and Germany were at loggerheads about their respective spheres of influence.

(continued on page 83)

OUR PHOTOGRAPHS

<u>Opposite</u>	The Kaiser and the Gramophone (described above)
<u>Inside</u>	Examples of Edison's writing for his children's amusement. Mrs. Madeleine Edison Sloane, Edison's daughter, with a talking doll.





Mrs. Sloane holds a talking doll, dependent on an invention of her father's. The phonograph also was among the more than 1,000 inventions by Thomas Edison.

INFORMATION WANTED ON THIS PAGE

DAVE COTTER

[REDACTED]
CAMPBELL,
CALIFORNIA,
95008, U. S. A.

seeks ANY information concerning the following flexible plastic records, issued from about 1925 to 1939 -----

FLEKO, NEW FLEKO, TITAN, UNITY

These were commercial, private, and advertising records, and any information, however slight, is welcomed. Information also needed on other flexible plastic discs, pre-1925 -- excluding MARCONI. Also any other information about any non-flexible records using the above names.

Music While You Work

In October 1942, Decca Records introduced a series of records designed "especially for reproduction in factories". (Their main purpose was to keep the workers happy while they made munitions of war. In many of their factories, the Germans used forced foreign labour, and were not over-anxious for their welfare or musical tastes)

The first 20 issues were released on normal blue-label "F" series (twixt F8209 and F8318), bearing a MWY series number, and were all available without ration books and "over the counter".

However in August 1943, it was decided to start a special MWY label series. The colours chosen were black and white, and the series started with MW 1.

The first 20 issues were merely re-issues of the items that had appeared on the "F" series. When the new label appeared, there came a change in policy; whereas all previous issues had been made generally available, the new series was specifically designed for factory use, and only a few subsequent issues reached the shop counters.

I am compiling a numerical catalogue of the MW 1 series, and would elecome assistance from anyone possessing MWY discs or literature. To date, the highest issue known is MW 415, and of the presumed 415 issues, I have details of just 115 items.

If you can help, please write to J. G. Hayes, [REDACTED]
LIVERPOOL L 21 8 HR, England

COULD MEMBERS PLEASE ASSIST IN THIS WORK

NEW SOCIETY PUBLICATIONS

=====

In addition to the list overleaf, the following catalogue reproductions will be available from April 20th, or earlier if ready. Members are invited to complete the form on the second page overleaf and return it to Len Watts as soon as possible, together with their remittance.

At 4s. (or 50 U.S. cents)

- 12) ODEON Royalty Record Catalogue, 1913
16 pages and cover

At 10s. (or 1.25 dollars)

- 13) COLUMBIA Celebrity Record Catalogue 1914 (illustrated)
40 pages and cover

B O T H P O S T P A I D

R U B B E R S T A M P S

=====

The two Rubber Stamps are once again in stock, as follows:

"TRADE MARK" GRAMOPHONE

"STANDARD" PHONOGRAPH

Price 14s. each (or 2 dollars) including postage.

The manufacturers advise us that there will be a considerable price increase next time, and we should be pleased to hear from any Member who is advantageously placed to get supplies in the future.

These rubber stamps may be ordered on the special Order Form on the second page overleaf.

THE SOCIETY'S PUBLICATIONS

Facsimile reprints of catalogues depicting early phonographs and gramophones.

The following at 7s.6d. each

- 1) 1898 catalogue of EDISONIA (London) Ltd.

Showing early EDISON & COLUMBIA phonographs. This Company was the forerunner of Edison Bell.

- 2) LIORET - out of print.

- 3) 1905 catalogue of the EDISON BELL (London) Company.

Showing the phonographs made or marketed by the Company at the time.

- 4) 1906 catalogue of the English COLUMBIA Company.

Depicting phonographs and accessories marketed in the U. K.

The following at 9s0d. each

- 5) Catalogue of the THORENS (Switzerland) Company.

A compendium of 3 catalogues showing cylinder and disc machines of the first decade or so of this century.

- 6) Catalogue showing the "Maestrophone" range of talking machines of PAILLARD (Switzerland) Company.

Disc machines of a range rather similar to the THORENS catalogue. These two catalogues are of great assistance to collectors in identifying machines of continental origin.

- 7) Illustrated catalogue of the Society's 1967 Exhibition
"90 Years of Recorded Sound", held in the City Of London

.....3s. 6d. each

The following at 5s. 0d. each

8) EVERLASTING Cylinders (U.S. Phonograph Company)

Complete list of the Cleveland Co., compiled by Major Annand.

10) Edison CONCERT Cylinders

Complete listing of the Edison large-diameter cylinders,
compiled by Peter Betz.

11) Back-numbers of HILLDALE NEWS

Available in Volumes only, as follows-

Nos. 1-22£1	
Nos. 23-31£1	
Nos. 32-42£1	
Nos. 43-5015s.0d.	Thereafter 2s.0d. each.

ALL ABOVE PRICES INCLUDE POSTAGE

JOE BATTEN'S BOOK

The autobiography of Columbia's music director in England
who spent a life-time in the recording business.

Now out of print, new copies,12/6d each
or 15s.0d. post free
anywhere.

TALKING MACHINES, by V.K. Chew, M.A.

The official H.M. Stationery Office publication,
indispensable as a source of reference to all collectors.

.....7s.6d. each
or 8s.6d. post free
anywhere.

All these publications are available from L.L. Watts, [REDACTED]
[REDACTED] Twickenham, Middx., England. Cheques and postal
orders should be made payable to the Society and not to individuals.
Where possible, Canadian and American members are invited to send
dollar bill equivalents, as bank clearance charges on non-sterling
cheques are so high.

To L. L. Watts,
[REDACTED]
TWICKENHAM,
Middlesex, England

Please forward the following as soon as available:

-copy/copies No 12 ODEON Royalty Record Catalogue @ 4s.
-copy/copies No 13 COLUMBIA Celebrity Record Catalogue @ 10s.
-"Trade Mark" Gramophone Rubber Stamp/s @ 14s.
-"Standard" Phonograph Rubber Stamp/s @ 14s.

other items.....
.....
.....

All items above are post paid.

I enclose postal order/cheque/money order/cash, value.....

Name.....Membership no.(if known).....

Address.....

Private advertisement

BOOKS FOR SALE

- | | |
|--|--------------|
| 1) OPERA AT HOME, 2 volumes 1925, 1927, | 17s 6d. each |
| 2) LIFE OF SIMS REEVES, 1888 | 30s. |
| 3) INTERPRETATIONS IN SONG, 1912, Plunket Greene | 25s. |

G. W. FURY,
[REDACTED]
ABERGAVENNY, Mon.
Gt. Britain

RECORDS FOR EXCHANGE (sale not considered)

Prince of Wales Speech, Armistice Day 1927, HMV RB 2628
King George V, Xmas Day Message. 1935 HMV RCS 2811 (his last Xmas message)
King George VI (as Duke of York) "My Camp, its purpose" HMV RC 1804
King Edward VIII Abdication Speech 1936 (2 sides)
Politicians in 1929, all Columbia 10"
5338, Stanley Baldwin, 2 sides ($\frac{1}{2}$ " bite), 5344 Lloyd George (2 sides)
5339, Neville Chamberlain and Duchess of Atholl
5341, Ramsay MacDonald (2 sides) 5342 Philip Snowden and Margaret Bondfield

I will exchange, or part exchange the above for the following Speech Records, or others similar from overseas sources-

HMV E 158 Leo Tolstoi & Cardinal Bourne 01016 Mrs Pankhurst
D 381 Lloyd George & J.C. Wedgwood D 367/9 Lord Roberts
D 825 Teddy Roosevelt D 823 Wm H. Taft
2-2535 Ellen Terry D 820 & 824 Woodrow Wilson
Co. DX 238 Hon. Mrs. Victor Bruce DB 1140 Harold Larwood (on cricket)
or for SOUSA'S Band on Victor 19741, 19871, 20191, 20305, or L.P. compilation
G.L.Frow, [REDACTED] SEVENOAKS, Kent, England

INFORMATION WANTED

Elsewhere, Jim Hayes of Liverpool has asked for information on Decca "Music While You Work" record numbers, and he tells us that he has nearly completed the listing of all HMV "B" series and Columbia 10" dark blue records. There are several gaps however, and he would like the loan or the sight of an HMV catalogue of 1920 and Columbia 1910/11.

His address again is [REDACTED] LIVERPOOL L 21 8 HR, England.

ADVERTISING RATES

Members are invited to advertise their SALES, WANTS and EXCHANGES in these pages, at the following rates-

Full page (8" x 6 $\frac{1}{2}$ ")	£1 (or 3 dollars)
Half page	11s. (or 1.50 dollars)
Quarter page (minimum)	6s (or 75 cents)

Postal Orders and cheques should be made payable to the Society. Members requiring information on bona-fide research projects for books, catalogues, or theses, are invited to make use of these pages gratis. We should be obliged for any material you can spare for the Society's archives.

FOR SALE

COLLECTION OF GOLDEN-AGE OPERATIC SINGERS

1500 records, including:

CORUSO,
McCORMACK,
RUFFO,
BATTISTINI,
TOMAGNO,
MARTINELLI,
LAURI-VOLPI, etc.

No Lists

Callers only

ROY JONES,
[REDACTED]

Hall Green,
BIRMINGHAM.

Telephone - [REDACTED] after 7 o'clock

WANTED EDISON BELL CONCERT DUPLEX, with large and standard mandrel, or other make. If possible, a few large CYLINDERS.

I WILL EXCHANGE a LIORET Phonograph Model A, as shown in the 1900 Lioret catalogue. It is complete and in working order with 16 celluloid cylinders; or what have you to swop in the phonograph line?

I WILL SWOP for cylinders, 30 mixed 7 in. single-sided vintage discs,
NICOLE - - - ZONOPHONE - - - COLUMBIA

I WILL SWOP 1 record of David Lloyd George (talking on Unemployment 1929)
1 record of author Edgar Wallace "The Man in the Ditch".
1 record of airwoman Amy Johnson "Story of my Flight".
for -- A crane to fit my HOME phonograph to support a Music Master
horn, and a mainspring shaft and gear for an Edison HOME.

I WILL EXCHANGE also a FUCK type phonograph

WHAT HAVE YOU GOT TO OFFER ?

GEORGE LEE,
[REDACTED]

OSSETT, Yorks, England

Tho. S. Page
 Sunday July 30th 1855
 Thomas A. Edison

Hear the path of glory lead
 To the great beauty of the grave
 The wealth of pomp and power
 The boast of human life
 The eye gave up
 The heart gave up
 The soul gave up

Examples of Edison's handwriting include a whimsical autograph, a quotation from Gray's Elegy, written in a circular design and, below, the Lord's Prayer, in three lines of infinitesimal lettering, with a penny alongside to show how small it is.

Complete when it is over, he said as they went. The kingdom was his. He had no work at the time.
 when he was, they say, the father of the great idea of the electric light. He was then a young man, a
 head in the world. He was then a young man, a head in the world. He was then a young man, a head in the world.

amen



Opposite F. A. Jansen's Tin-foil Phonograph, described below.

The Society wishes to record its thanks to Frans Jansen for arranging these photographs, and for his generous assistance given to the Society in the matter.

(continued from page 82)

The personal intervention of Kaiser Wilhelm II to exert pressure on the Conference inspired a Dutch political cartoonist, Johan Braakensick, to sketch the adjoining picture.

In the picture, named "An Imperial Phonogram for the Conference at Algeciras", Wilhelm II declaims: "...this is my will, my order; my command settles every argument!", while Von Bülow, who was then Germany's Chancellor, admiringly remarks: "when that is played at the Conference, all opposition will be silenced".

Seen phonographically, the picture is not quite correct, but I think this is due to the "poetic licence" of the draughtsman. For the rest, the phonograph and gramophone have been up to now the subject of (political) drawings on several occasions.

For the politically interested reader, the Conference ended for Germany a political defeat, and France obtained special rights concerning Morocco.

A TIN-FOIL PHONOGRAPH

by F. A. JANSEN

In August 1969, I was lucky enough to buy a tin-foil phonograph when on holiday in Spain. As far as I can tell, this one is of a different make from other tin-foils that are known to us already. The machine was built by a Spanish firm:

(at the....) Fec. Dalmao é Hijo
Rambla del Centro 9
BARCELONA.

No indication of patent numbers and years can be found.

It is a fairly large machine, made of brass and mounted on a red mahogany board. The recording (reproducing) stylus is mounted on a thin tin diaphragm, which is set in a mahogany ring. All other parts are of brass, except the fly-wheel, which is of cast-iron, and the feeding-thread, which is of steel. The whole recording-head can be moved on brass rails, while a screw makes an exact adjustment possible on the tin-foil.

The recording drum has a diameter of 11 cm. and a length of 13.2 cm.

84 and can be rotated exactly one hundred times. The ring in which the diaphragm is mounted has a diameter of 10 cm. The base-board measures 54.5 x 30.0 cm. The heavy fly-wheel weighs 4.8 kg., and has a diameter of 24.0 cm, and the total weight of the phonograph is 13.3 kg.

The fact of finding this unusual type of tin-foil phonograph makes me eager to know what types of tin-foil machines were constructed in the early years. So as to be able to make an investigation into the matter, I should like to ask all members of the Society who own such machines, to be kind enough to let me have photographs of them, with details as I have given above. When I have got all this material together I would like to produce an illustrated article on these early machines for HILLANDALE NEWS. Your co-operation in this would be invaluable, and I will acknowledge all correspondence.

Please write to me as follows- Frans A. Jansen,
[REDACTED]
'S-GRAVENHAGE, HOLLAND.

ET CETERA

A Member from the United States draws our attention to a new book on Edison "THE THOMAS EDISON ALBUM", by Lawrence A. Frost of Monroe Mich., and published by the Superior Publishing Co., Seattle, Washington, at 12.95 dollars. The Inventor's life is portrayed in photographs in this album.
.....

The Associated British Picture Corporation is shortly making a film version of "The Railway Children", directed by Lionel Jeffries. The Edison STANDARD phonograph which will be actually played in a number of sequences (and not superimposed, as is usual) is in the hands of one of our members for renovation. The early 1900 railway sequences will be filmed in Yorkshire on the Worth Valley Railway, which is in Bronte country.
.....

The next meetings of the Society in London will be at the usual place, "The White Swan", Tudor Street, City, E.C. 4., on Friday April 10th, when Geoff Townsend will present a programme of Blue Amberols. On Friday May 8th, Frank Andrews is arranging a Quiz programme, which is intended to appeal especially to devotees of vintage records and nostalgia; this would embrace most of the membership. These programmes start at 6-45 pm.
.....

The next HILLANDALE NEWS will be out on 1st June. Contributors are asked to have their copy with Len Watts by 1st May.
.....

Having read in the pages of this journal more than once that details of the earliest activities of the Society do not exist, I have resolved that this shall not be the case with the Hereford Branch. The Meetings, held every other month on Saturdays at "The Olde Harp" in Catherine St. Hereford, were originally conceived by and are organised by Mr. Don Watson [REDACTED] Tupsley, Hereford), who has been Branch Secretary since the inception. The dates of meetings to the present are:

28th Sept., 1968

16th Dec., 1968 "Opera on Blue Amberols", by D. Watson

"Opera on scarce L.P.s", by C. Lloyd.

15th Feb. 1969 "The Earliest Recordings", by M. L. Gardner

19th April "Making recordings on Cylinders" by G. Fury

Display of Folding Gramophones by J. Maloney

14th June Playing Hill-and-dale records, using an attachment on an E.M.G. Gramophone

16th August

18th October

6th December "Early Crystal Sets and Radios", by M. Field

It is pleasing to report that attendance has risen steadily. For the most part, our meetings have not followed any formal pattern of organisation, although several interesting talks have been heard. Members have, however brought along a prized piece of equipment or the plums from their collection and the evenings have proceeded ad libitum with machinery being demonstrated and records played as the spirit has moved us. In the New Year, it is planned to invite speakers to present a prepared programme for the last half of the evening. Notice of these presentations will appear in these pages well in advance.

It has been decided to omit February meetings as that month is usually the coldest in the year, and experience has shown that frequently "blood be nipt and ways be foul", thus deterring attendance of some Members.

ACKNOWLEDGEMENT Once again Len Watts is extremely grateful to correspondents who have written to him since the last article on Pathé in THE HILLANDALE NEWS; particularly to John B. Richards and Peter Howarth for a wealth of information on Kirkby Lunn's records, S.G. Overstall, Alan Goldsmith, Anthony Wing. All correspondence will be answered as soon as time permits, and a further article will appear in the June issue

REPORT OF THE LONDON MEETING OF 13th. FEBRUARY, 1970by our LONDON CORRESPONDENT

The Chairman announced the recent death of Roy Smith, and all Members stood for a few moments silent tribute to one of the most popular of the London members.

The evenings programme was given by our Vice-Chairman, Len Watts. It was divided into two parts, the first part being records of music performed by the people who wrote it. Some of the well-known composers were featured, such as Grieg and Saint-Saëns. The records included Ernest Butcher, baritone ("I sing as I limp along"), Gaston de Bréville, conductor ("Dance of the Little Feet"), W.H. Squire, cellist ("Serenade"), Gabriel Parès, conductor ("Trumpet March"), Una Bourne, pianist, ("Nocturne"), Jan Rudenyi, violinist ("Chanson de Venise"), William Wolstenholme, organist, ("Carillon in B Flat"), Camille de Saint-Saëns, piano, ("Marche Militaire Française"), Virgilio Ranzato, violinist and conductor, ("Serenade galante"), Henry Lane Wilson, baritone ("The Somerset Farmer"), Lilian Bryant, pianist and Pathé Frères Musical Director ("Très Doggy" -Intermezzo), Edvard Grieg ("To the Spring"), Harry Fragon, ("All the Girls are lovely by the Seaside"), Peter Dawson, bass-baritone ("Boots"), and Bruno Labate, oboist ("Vilanella").

We had as our guest once again our friend George Baker, baritone. He was asked to make a few comments on the records, which he very kindly did. Most of the names mentioned above are just names in record catalogues and on labels to most of us, but it gave an added interest to hear Mr Baker speak of actually meeting and knowing many of these people.

He said that Ernest Butcher was trained at the Royal Academy, and how he made a name for himself touring the music-halls with his wife Muriel George. Mr Baker remembered Gaston de Bréville, who also wrote songs. The cellist W.H. Squire lived to be 90, but thought the record played (it was an 1898 Berliner) didn't give any idea of his fine playing. He well remembered the blind organist William Wolstenholme, and spoke of the extreme difficulties of making organ recordings in the early days. Here a Pathé record of the organist, Reginald Goss-Custard of about 1912 was played for the interest of our guest, as he has, among his many many activities, been an organist. He recalled his days as Overseas Musical Director of the B.B.C., and spoke of the time he was asked to record and broadcast a series of cathedral organ recitals. There had been numerous requests for a recital from St. Paul's

Cathedral in London, but it was found quite impossible on account of the echo. (Modern techniques seem to have overcome that difficulty, choir and organ recitals being available on several L.P.s.)

The baritone Henry Lane Wilson had been a keen folk-song collector and used to play his own piano accompaniments on the concert platform. Two large albums of his arrangements of folk-songs are still available today. Lilian Bryant, the pianist, had made cylinder records for Sterling before becoming musical director to Pathé Frères. Mr Baker spoke of her with affection because she had 'discovered' him for Pathé Frères in 1909. He liked the little Intermezzo of hers ("Très Doggy") and commented on its rather French flavour. A comment on the Bruno Labate record was made by one of our members, Melvyn Harris. Mr Harris is at present writing on the oboe, and said that Labate had died only about six months ago. He was born in Reggio di Calabria, Italy, on 6th Feb., 1883, and died in August 1969. He had studied the oboe at the age of 12 and at 17 was oboist at the Bellini Theatre, Naples. In 1905 he went to the United States and settled in Brooklyn, and became oboist in successively the Metropolitan Opera House Orchestra, the New York Philharmonic and Minneapolis Symphony Orchestras. He wrote many oboe works and some orchestral. His first record was for Everlasting in 1912 - "Légende Pastorale" - No. 1462. Then in 1918 he recorded for Pathé, and later some electrics were made.

After the Interval Part 2 of the recital consisted entirely of Pathé records. Among the items played were two French opera excerpts sung by Julien Duvivier, Louis Nansen, Henri Dangès and Hyppolite Belhomme. These were "Choeur des Conspirateurs" from Lecoq's "Fille de Madame Angot", and "Choeur des Buveurs" from Maréchal's "Taverne des Trabans". Mr Baker commented on the fine rich voices of these singers and on another singer also featured, Harry Reynolds, bass, singing "Reuben Ranzo" by Eric Coates.

Another Eric Coates song played was "Stonecracker John", sung by Thomas Howell, bass. Mr Baker did not recall this singer, and wondered if it were a pseudonym. Another singer featured was Thorpe Bates in "The Skipper of St. Ives". However our guest averred that the record didn't do Bates justice. This led him to comment on Clara Butt's records. "Her records give no idea of the magnificent voice she had", he said.

A record of Carrie Herwin, contralto, singing Herbert Cliver's "Naughty-girl" was played. Mr Baker had made many duet records with this singer. Then a record of the Tourret String Quartet was played in a

piece by Gabriel Pierné. This was unusual for a Pathé in that it played for a full four minutes. This is 1-1½ minutes longer than Pathé centre-start's normal stint, but a few of longer duration were made by cutting finer grooves, and Mr Baker remembered that about 4 minutes 10 seconds was about the absolute maximum.

Len Watts then played one of the early Pathés made by our guest - "Song of the Thrush", with accompanying bird-warbles. George Baker said amid laughter that there was no doubt he had made the record because he recognised the voice, but he had no recollection at all of the song.

The recital ended with a fine brass band record made by the St. Hilda Colliery Band, of the "Avondale March" by Verner.

We should like to thank Len for his varied selection of records, and our guest George Baker, for providing so many interesting personal reminiscences; we are grateful too for his generosity in leaving his home hearth on a very chilly winter evening.

"A TRIBUTE TO GEORGE BAKER" (H.M.V. 12" L.P. HQM 1200, U.K. price 29s.1d.)

As noted in our February issue, E.M.I. have issued an L.P. compilation to mark George Baker's 85th birthday in February; Mr Baker says he is happy with the choice of material which casts him not only in G. & S. roles, but as a singer of Fraser-Simson/A.A.Milne, Quilter/Shakespeare, and Leslie Stuart. This record has been much-praised by the critics, not only for the fine technical transfers of 78s from 1916 to the early 1930s, but for the performer's obvious ease, unforced technique and clear and witty diction. The contents are as follows-

FRASER-SIMSON 'Alice in Wonderland' & 'The Hums of Poch'

LIZA LEHMANN 'In a Persian Garden' - Myself when young.

ROGER QUILTER Three Shakespeare Songs--'Come away death', 'O mistress mine', 'Blow, blow thou winter wind'.

LESLIE STUART 'Florodora' - In the shade of the palm

ARTHUR SULLIVAN 'Iolanthe' - When I went to the bar; Love unrequited
 'Ivanhoe' - Ho! Jolly Jenkin; 'Gondoliers' - Rising early in the morning; 'Patience' - Am I alone and unobserved? If you're anxious for to shine; 'Pirates of Penzance' - I am the very model; 'Ruddigore' - I know a youth; My boy, you can take it from me; 'Sorcerer' - My name is John Wellington Wells; 'The Yeomen of the Guard' - I've jibe and joke; Oh! A private buffoon.

Piano accompaniments to the above by Madame Adami or Gerald Moore.
Orchestral accompaniments conducted by Isidore Godfrey or Sir Malcolm Sargent. Muriel Dickson (sop.) and Derek Oldham (tenor) also appear on G. & S. items.

OBITUARY

Arthur Weatherley

It is again my sad duty to report to you the passing of another of our veteran members, this time the doyen of them all, Arthur Weatherley who died on Febry. 17th.

Arthur Weatherley, known among the older members as "The Baron", was the last remaining link with the founders of the Society. He joined in April 1919, and his contemporaries were Adrian Sykes, Henry Seymour, Norman Hillyer and James W. Crawley, all of them famous in their time.

Through the years, Arthur has stuck to the Society through thick and thin, and when I used to visit him at his Sloane Square address, he taught me much of what I know today about our interest. In addition, he took his share in giving many fine mixed recitals on both Edison cylinders and Diamond Discs.

In the last two or three years, ill-health affected his usual regular attendance; in spite of that, he made it his business to be present at the Society Jubilee Dinner on May 10th 1969, when he had in fact completed his fifty years with the Society. As a mark of the occasion, Arthur Weatherley was appointed a Vice-President of the Society in appreciation of his sterling work.

By his long life and constancy to the Society, Arthur Weatherley had become the senior gramophone society member in the world, and London members will remember him particularly for his unfailing friendliness and courtesy.

To his relatives, the Society tenders its sincere condolences

Gerry Annand

THUMB-NAIL SKETCHES No. 46

by TYN PHOIL

Edison Blue Amberol 2214 - "A little love, a little kiss"

Tenor solo by REED MILLER, words by Adrian Ross, music by Lao Silesu

Lao Silesu was a continental composer who achieved quite a repu-

tation for successful songs. Among his best-known, apart from the one here reviewed, may be named "A Nous" - Marche, "Barcarolle Venetienne", "Italia" - Marche, and "Valse Defendu;" "A little love, a little kiss" is a typical café chanson, which somewhat suggests a Neopolitan street song. It was first published in Paris, and quickly found its way all over Europe and shortly afterwards took New York by storm. One of the outstanding features of Reed Miller's singing is the remarkable clarity of his diction. Edison owhers, possessing any of Miller's records, will agree, no doubt. All that I need add, is that this record is no exception

THE EDISON 2 & 4-Minute ATTACHMENTS AND THEIR RECORDS

Some observations by THE PRESIDENT and SYDNEY H. CARTER

When the Edison 4-minute Wax Amberols were introduced into Gt. Britain in April 1909, sets of parts were prepared as Attachments for fitting to most models of existing Edison Phonographs, enabling them to play the new 4-minute Amberol cylinders, in addition to the original 2-minute Gold Moulded records.

Each set of parts was supplied in a neat cardboard box with a Model H 4-minute reproducer, and were available from 2ls. per set upwards, for fitting to the GEM, STANDARD and HOME model phonographs.

Later, in May 1911, as a further inducement, a selection of 10 well-chosen records was offered, 5 of these being 2-minute Gold Moulded and the other 5 the new 4-minute Amberols. Complete sets of these 10 records are now very scarce, their titles being-

- | | | |
|-----------------|----------------------------------|---------|
| <u>4-minute</u> | A The Four Jacks March | |
| | B Father's Eccentricities | |
| | C If I must say Farewell, Kate | |
| | D The Ninety and Nine | |
| | E Scenes that are brightest | |
| <u>2-minute</u> | F School-days, Medley | (9625) |
| | G Down in the old Cherry Orchard | (9723) |
| | H Bluebell | (8655) |
| | J Red Wing | (9622) |
| | K Christmas Morning at Clancy's | (10030) |

The following instructions for fitting the attachment to a STANDARD were provided by the late Frank Lawrence: -

- 1) Take off the guard
- 2) Take out spindle of old middle wheel and insert long one
- 3) Take off driving cog-wheel and remove mandrel
- 4) Take off double wheel on NEW attachment and remove spindle
- 5) Reverse double wheel of NEW attachment and put on mandrel
- 6) With the gate shut, insert spindle till mandrel runs free but with no rattle. Tighten up screw on double wheel.
- 7) Assemble guard.

Ed. comment - These mixed 2-minute and Amberol sets appear to have been sold in the U.K. only. The United States were favoured with 10 Special Amberols in April 1910 (Nos. A-K), followed by 10 Special Hebrew Amberols in Oct. 1911 (Nos. L-W)

EDISON RECORDING GROUP PERSONNEL. A further selection by GERRY ANNAND

The Frolickers (1926)

Arthur Hall, John Ryan, Ed Smalle

Harmony Four (1917)

Gladys Rice, John Young, George Wilton Ballard, Donald Chalmers.

Heidelberg Quintet (1912)

Will Oakland, Billy Murray, Steve Porter, John Bieling, Will
Hooley

Homestead Trio (1917)

Gladys Rice, Betsy Lane Shepherd, Amy Ellerman
In 1921 Miss Rice was replaced by Elizabeth Spencer

International Association Quartet (1912)

Paul J. Gilbert, P.H. Metcalf, C.M. Keeler, Edward W. Peck.

Invincible Male Quartet (1904)

Byron G. Harlan, George Seymour Lennox, Arthur Collins, Frank C.
Stanley

Kaltenborn String Quartette (1912)

Frank Kaltenborn (1st violin), Herman Kuhn (2nd violin)
Max Barr (viola), Max Droge ('cello)

EDI-SMILES

(Edi-Smiles were a feature of the Edison monthly record lists, and a selection will appear in future issues of HILLANDALE NEWS)

.....
 Irate parent (to son) "Have you been messing about with the phonograph?"
 Son: "Last night you said it sounded a bit hoarse, so I put some cough-mixture down the trumpet".

.....
 It is reported that Harry Lauder, not to be outdone by William Wrigley Jr., has offered a purse of 50,000 dollars to the first person who swims the Atlantic Ocean.

.....
 "Papa", said the small son, "what do they mean by college bred? Is it different from any other kind of bread?"

"My son", said the father, "it's a four-years' loaf".

.....
 "The year has 365 days. If you sleep 8 hours a day, you sleep 122 days. That leaves you 243 days.

"If you rest 8 hours a day that equals another 122 days, and leaves you out of your year 121 days.

"If you deduct 52 Sundays you have 69 days left.

"Then come 52 Saturdays, half holidays equalling 26 days, leaving only 43 days. An hour and a half for lunch every day totals 23 days, leaving you with 20 days.

"Two weeks of vacation will leave you 6 days. You will need these for New Year's Day, Decoration Day, Fourth of July, Labour Day, Thanksgiving and Christmas."

.....
 The tightest man in the world is the Scotsman who shot off a pistol outside his house on Christmas Eve and then came in and told the children that Santa Claus had committed suicide.

.....
 "Are you teaching that parrot to swear?"

"No, Ma, I'm telling it what it mustn't say".

.....
A.D. 1925

"So you're lost little man? Why didn't you hang on to your Mother's skirt?"

Youngster "Couldn't reach it".

A month or so ago, the British Broadcasting Corporation devoted an hour to a B.B.C./N.E.T. co-production documentary on the life and work of John Philip Sousa. Although there was not much said or played that was fresh for the Sousa enthusiast, or to the reader of his autobiography "Marching Along", rarely-shown silent film showed the Band playing at concerts, or J.F.S. leading Navy bands in First-World-War street processions. There were even brief extracts of his speeches from early sound newsreels. We heard many of his marches, both well-known and not so often heard, but the only real rarities in the programme were short song extracts from two operettas - "El Capitan" and "The Charlatan".

Musical illustrations and background were provided by the augmented Detroit Concert Band, conducted by Dr. Leonard Smith, who, in trying to recapture the true Sousa Band style and sound showed how the written music was doctored and transposed by Sousa to bring out a characteristic beat and sound that became his own. As the late Dr. Frank Simon, once a solo cornettist in the Band, said "... he would take out the brass and drop the woodwind down an octave, and add the trombones and make the accent on the 'pick-up'....."

Tribute to Sousa's musicianship was paid by international musicians Leopold Stokowski and Sir Arthur Bliss, and others, who stressed his all-round professionalism and desire to see his large Band recognised to be the artistic equal of the finest symphony orchestra. The Band was strictly business, Sousa was an astonishingly good showman and the Band was a show-band; he became the foremost American interpreter of patriotism in his lifetime; he was a writer of marches and many other works, but he rarely marched; he always got what he wanted from the Band with a minimum of effort; he became a millionaire.

The programme was not informative to the record enthusiast who wanted to know more about the Band's recording experiences, but it hardly set out to do that. Ray Corrie, a Lancashire enthusiast, was disappointed in existing Sousa Band recordings, and said that only a part of the Band under a substitute conductor ever attended recording studios. Perhaps he was thinking principally of the eleven sides issued by H.M.V., which seem to have been the only electrical 78s available in the United Kingdom. While several more appeared on the

94 Victor label in the United States, it must be agreed that some of these are disappointing. For sheer good tone and detail of instrumentation, one need go little further than a few of the Edison Amberol cylinders of the Band; this clarity is lacking in the later discs. Sousa however, dislike recording and coined the expression "canned music" in 1906 in an article in Appleton's Magazine.

No reference was made in the television programme to any of the Sousa Band players who became band-leaders or soloists in their own right except to Herbert L. Clarke, who was seen talking to Dr. Smith in a 1939 photograph. Dr. Smith considered Herbert Clarke to be the foremost cornettist of all time; he could play a 4 octave chromatic scale up and down four times in one breath, and record collectors will come across his corn soli.

This was the stuff of good television; vintage film and still shot interspersed by interviews, reminiscences and reconstructions, and always the Detroit Band providing a compelling background sound. Your correspondent could have done with a lot more. Perhaps one day one of the record companies will chance an one with a selection of Sousa's 'other' music, and let us hear if it has stood the test of time.

A propos of the above article, the following played with Sousa's Band at the dates shown and many have names familiar to disc and cylinder collectors, in fact several later led their own bands. Would any members enlarge on this subject for a future article? - Ed.

Herman Bellstedt - cornet arranger (1904-5)
H. L. Clarke - cornet (1893, 1899-1901, 1904-17)
Henry Heidelberg - flute (1904-15)
H. Benne Henton - saxophone (1919)
Bonnumir Kryl - cornet (1906)
Arthur Pryor - trombone & asst. cond. (1892-1903)
Wm. H. Santelmann - clarinet (1892)
J. Spindler - flute (1910-11)
W. B. Rogers - cornet
C Adelbert "Del" Staigers - cornet (1919-20)

HINTS ON GRAMOPHONE RENOVATION AND RESTORATIONby GEORGE WOOLFORD

In this article I hope to relate to other members a foolproof and easy method of renovating gramophone cabinets, etc. Other methods in consequence from this guide should prove interesting to us all.

Method 1 - for high-polished type cabinets.

- a) Remove turntable, and other applied screwed-on metal work.
- b) Wash wood work down liberally with a clean rag soaked in white spirit or turpentine. (This removes layers of wax polish and dirt)
- c) Take a wad of Waddingtons Silver or Gold metal-polishing cloth, and with circular motion rub the surface with it over over a largish area - say a square yard - until the cloth's liquid evaporates and leaves a grey film, then polish in the direction of the grain.
- d) Polish with a clean rag with a wax-based floor polish or similar, removing the grey film.

DON'T RUB APPLIED TRADE MARKS, AS THEY WILL MOST CERTAINLY WEAR OFF. Spray polish imparts a shine, but I am not too happy about the film it leaves over the cabinet.

Method 2 - for natural matt or unpolished cabinets.

- a) As Method 1
- b) As Method 1
- c) Polish with an equal mixture of linseed oil and liquid furniture polish over the cabinet, and work the mixture into the surface.
- d) As Method 1.

N.B. to both methods. Most cabinets are veneered and this sometimes lifts or forms bubbles. The easiest method to secure is Bostic No. 1; for bubbled areas cut the surface with a razor blade or a sharp Stanley knife, insert the glue underneath with a matchstick, and in both cases weigh down with something heavy. For other methods the excellent book by George Grotz on "Instant Furniture Refinishing" is recommended for further reading. (15s. Rapp & Whiting)

General Hints

The Waddington cloths are excellent for tarnished chrome, brass-work, etc., but as most chrome is only plated, don't rub too hard.

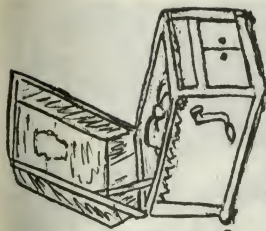
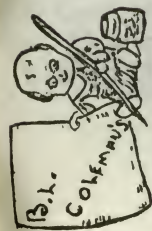
Horns; previously members have given hints for cleaning off and polishing brass horns, and no further notes are required in this article. Painted Morning Glory horns are improved by applying linseed oil over the surface, but they should not be washed in water, as it leaves streaks. Motors; if your motor bumps while unwinding, this suggests the spring needs re-greasing - regular servicing of the motor is an advantage, as a motorist would service his car. Re-gasketing: required when the rubbers around the diaphragm become brittle. Lengths of the old-type cycle inner valve rubbers or electric rubber cable do very well. Experiment will result in improved performance. Penetrating Oil and fine screwdrivers should be at hand for seized-up screws, etc. Chair rubbers are excellent for table-gramophone foot and vibration absorbers between gramophone motors and record decks.

It is hoped that several firms can be interested in doing Society work, re-plating and casting, and so forth. We hope to publish further details when more information is available.

THE LAST WORD.....

A number of articles have appeared in the HILLDALE NEWS over the past year on the origins of the Society, and the following is extracted from "TALKING MACHINES", by Ogilvie Mitchell, Associated Editor of "Talking Machine News", London, and published in 1922.

.....we are under the impression that the North London Gramophone and Phonograph Society was the first to be established, with that ardent and learned experimenter, Henry Seymour, as President. We may be wrong, but our researches have not given us an earlier one. The long-continued feud between cylinder and disc adherents is nowhere so rancorous as among the members of the Societies. Edison is worshipped as a superman by certain communities, while the followers of the needle-cut disc will have none of him. Of one thing however, there can be little doubt. The gramophone people triumph over their opponents most mightily in the matter of artists. A gramophone society can put up a concert with all the picked voices of the world upon the programme, whereas the phonograph admirers have to be content with only those American performers who are not in the front rank of opera or platform. The phonograph supporters also labour under another disability. The whole of their records cylinder or disc, have to come across from America, for they scorn every other make save that of the Great Panjandrum himself.....

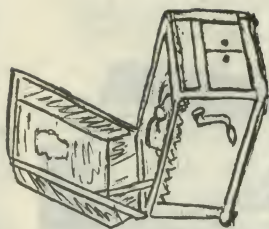


VICTROLA SCRATCHBOOK



HENRY BURR
1918

VICTROLA RECORDS



ARTHUR FIELDS
1918